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"Che sol sè stessa, e null'altra simiglia."

—Sonetto CIX—127, line 4. Rigutini, p. 152.

"Ch'ogni altra mi pareva d'onor men degna."

—Madrigale II—Canzone 12, line 3. Rigutini, p. 53.

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BRIEF MENTION

With the present issue Professor Collitz retires from the editorial board of *Modern Language Notes*. His withdrawal, which he has already postponed far beyond the time when he first proposed it, is due to the pressure of important investigations in which he is engaged, and of editorial work in connection with *Hesperia*. While his resignation is a cause of keen regret, we are fortunate in the promise of his unabated interest in the journal, not alone as a contributor, but as a friend and counsellor in the many questions where his advice and experience will continue to be invaluable.

We are glad to be able to announce that Professor Bert J. Vos, of Indiana University, has consented to take charge of the department of German. Directions concerning material for that department will be found on the second cover-page of this number.

The edition by A. Marinoni of *Selections from Carducci* (New York: Jenkins, 1913) is all the more welcome since, of Italian authors of the first importance, Carducci is the least read by English-speaking people. Of the prose extracts in this edition, the student will probably find the long paragraphs and sentences of two of the selections on literary subjects forbidding. The prose might have been reduced in favor of the poetry, and lightened advantageously with extracts on less important subjects, as was done in the *Antologia Carducciana* of Mazzoni and Picciola. The poetical part is wisely chosen chiefly from the *Odi Barbare* and the *Rime Nuove*. *Jaufrè Rudel* fails to illustrate what is said (p. xii) of the super-excellence of the *Rime e Ritmi*, and one regrets that there is no extract from the famous *Alle Fonti del Clitumno*. The notes,—mostly useful explanations of historical and literary allusions,—are not too many. One misses explanations of poetical archaisms as "*balzar nel buio*," "*pareano aspettare anche*" (p. 77); *affrettasi*

(p. 83), and writings such as "*ne l'infinito*" (p. 87). Notes on *David* (p. 5), *Cervantes* (p. 35), *Lucifer* (p. 49) seem hardly necessary. What is said about versification (pp. 64–68) is generally sufficient. The *versi brevi* (especially the *settenario*) need more than "one rhythmic accent" (p. 66). Only one form of *novenario* is given. The *Introduction*, though orderly and comprehensive, is often ineffective or obscure, partly because of those difficulties which hamper all foreigners, even when they know English well. The English *secular* (p. viii) and *genial* (p. xiii) are mistaken for equivalents of the Italian *secolare* and *geniale* (cf. also *exposing* for *esponendo*, p. 32, n. 2). This part would gain by more history and less praise. The good vocabulary ("sickly" does not interpret *scrofoloso*), adds practical value to the work, which was worth attempting, and will be well worth using.

J. E. S.

The Bartsch-Wiese *Chrestomathie de l'ancien français*, which started a half century ago, appears in its eleventh edition (Leipzig, Vogel, 1913) after an interval of only a little over two years. The use of new plates has permitted the substitution of more agreeable type, but only a few modifications in the text were needed, so that it has been possible to retain the pagination of the ninth and tenth editions. The most substantial alterations are in the index of proper names, where a number of the statements have been rendered more detailed or more specific. It is an ever useful volume of selections which maintains its reputation as one of the best books of its type.

Another important handbook for the student of medieval French, Voretzsch's *Einführung in das Studium der altfranzösischen Literatur*, has also recently appeared in a new edition (2nd edition, Halle, Niemeyer, 1913). In its method of arrangement and discussion it is better adapted to the uses of the beginner than Paris' manual, and the opportunity furnished in successive editions to embody the results of later research makes it a general reference book useful as a supplement to Gröber's treatment of Old French literature in the *Grundriss*. The discussion of the epic in the new edition shows the influence of Mr. Bédier's work almost solely in modifications of phraseology—a conservatism which is equally exemplified in the unaltered bibliographical data (p. 50) regarding American periodical publications.